THE LIBRARY OF

MID-TERM EDUCATION ISSUE

THE

Commonweal

Orwell's Secular Crusade

by Richard J. Voorhees

Can the Small College Survive?

by Alfred F. Horrigan

Volume LXI, No. 17 January 28, 1955 Twenty Cents

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CANDLES, particularly tall ones on the gradines of an altar, at times seem perversely resistant to all attempts to light them. When last extinguished, wicks may have been pressed into the molten wax . . . snapped off close to their bases . . . or cocked at awkward angles. In any event, time drags and exasperation mounts as the altar boy or sacristan seeks to effect combustion with the tip of his taper lighter.

Will & Baumer, following a 100-year tradition of working closely with the Clergy in all matters pertaining to candles, found a solution to these difficulties with a different type of candle lighter. Instead of a taper, *propane gas* supplies the flame. The pencil-shaped jet, adjustable to a length of three inches, is of such high heat intensity that the wick, regardless of condition or position, is easily and quickly ignited.

Will & Baumer branch offices, dealers and representatives are so conveniently located throughout North America that demonstration of the gas lighter or expert help on any candle requirement is immediately available to members of the clergy.

The Pioneer Church Candle Manufacturers of America

Purveyors to the Vatican by Appointment

Syracuse Boston New York
Chicago Montreal Los Angeles

Will & Baumer
CHURCH CANDLES

THIS WEEK

Week by Week 445

Orwell's Secular Crusade
by Richard J. Voorhees 448

Can the Small College Survive?
by Alfred F. Horrigan 452

The Stage
by Richard Hayes 454

The Screen
by Philip T. Hartung 455

Of Note 456

Communications 457

Books 460

THE COMMONWEAL
386 FOURTH AVENUE
NEW YORK 16

Editor
EDWARD S. SKILLIN

Managing Editor
JAMES O'GARA

Associate Editors
WILLIAM P. CLANCY, WILLIAM PFAFF

Contributing Editors:
PHILIP BURNHAM
JOHN C. CORT
ANNE FREMANTLE
PHILIP T. HARTUNG
RICHARD HAYES

JOHN BRUBAKER: *Advertising Manager*

Entered as second-class matter at the post office at Orange, Conn., under the act of March 3, 1879. Published weekly, printed and copyrighted 1955, in the U. S. A. by the Commonweal Publishing Co., Inc., 386 Fourth Ave., New York 16, N. Y., MUrray Hill 3-9685.

U. S. and Canada, $7.50 a year. Foreign, $9.50. Single copies, 20¢

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Rosary College

River Forest, Illinois

Four Year Liberal Arts College
conducted by the
Dominican Sisters of Sinsinawa, Wisconsin

National and International Recognition

Confers Degrees of
Bachelor of Arts
Bachelor of Music Education
Master of Arts in Library Science

Teacher training is offered on both elementary and secondary levels. In addition, special work is offered in dietetics and home economics. Unusual facilities and training are provided for those who wish to teach foreign languages in both elementary and secondary schools.

Junior Year of foreign study in Fribourg, Switzerland

Degrees of Master of Arts
Master of Music
Master of Fine Arts
are conferred at Pius XII Institute, Florence, Italy

For further information, write:
THE DEAN, Rosary College,
River Forest, Illinois

SAINT XAVIER COLLEGE

announces the

THIRD ANNUAL SUMMER SESSION

of the

INSTITUTE IN CURRICULUM AND TEACHER DEVELOPMENT

In cooperation with the Dominican Fathers
of the Albertus Magnus Lyceum
for Natural Science

JUNE 22—AUGUST 3, 1955

The Institutes are part of a continuous effort to share the results of advanced thinking in the field of liberal education and to help train teachers.

This summer will be devoted to workshops in the four major areas of the curriculum as outlined in the Saint Xavier Program.

- **Theology and Philosophy in Relation to the Liberal Curriculum**
- **The Organization and Unity of the Social Sciences**
- **A Contemporary Theory of the Liberal and Fine Arts**
- **The Organization and the Teaching of the Natural Sciences**

Participation is open to a limited number of administrators and teachers from colleges, and from secondary and elementary school systems other than the Saint Xavier School System. Fellowships are available. For further details address: Director of the Summer Session, Saint Xavier College, 4900 Cottage Grove Avenue, Chicago 15, Illinois.

SAINT MARY'S COLLEGE

NOTRE DAME, INDIANA

Fully accredited liberal arts college for women.

Conducted by Sisters of the Holy Cross

Courses leading to degrees of Bachelor of Arts, Bachelor of Music, Bachelor of Science. Department of Nursing Education. Graduate Department of Sacred Theology.

SAINT MARY'S COLLEGE
BOX 71 NOTRE DAME, IND.

College of Saint Teresa

Winona, Minnesota

Conducted by the Sisters of Saint Francis

A liberal arts College for women. Regionally and nationally accredited. B.A., B.S. and B.S.N. degrees. Courses include elementary and secondary teacher preparation, nursing, medical technology, music, dietetics, business, pre-law, pre-medicine and home making.

A spacious, well equipped library, laboratories, and conservatory of music. Spacious campus, beautiful and modern buildings, indoor pool.

A small Catholic College with enrollments under 600. Early registration advised.

Address: Director of Admissions

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ST. MICHAEL'S COLLEGE
The Catholic College of the University of Toronto
Co-educational

●

Founded 1852
UNDER THE DIRECTION OF THE BASILIAN FATHERS
All Courses in Arts and Science
Leading to Degrees of:
Bachelor of Arts
Bachelor of Commerce
And Preparatory to Admission to Graduate Schools of Study in
Education
Law
Medicine
Social Work

●

Residence Facilities for Men and Women Students

●

Address:
REGISTRAR
St. Michael's College, Toronto, Canada
Graduate Students—Address:
SECRETARY
Institute of Mediaeval Studies, Toronto, Canada

COLLEGE OF SAINT ELIZABETH
Conducted by the Sisters of Charity

Resident and day students
Fully accredited
A.B. and B.S. degrees

LIBERAL ARTS
SCIENCES
BUSINESS ADMINISTRATION
HOME ECONOMICS
PRE-MEDICINE
TEACHER EDUCATION—
Elementary and Secondary

New Student Activities Building containing Cafeteria, Studios, Lounges, Gymnasium, Swimming Pool

FOR INFORMATION ADDRESS
Director of Admissions, Box D,
Convent Station, New Jersey

Saint Mary-of-the-Woods
A Liberal Arts College

Helps young women • Live graciously
• Grow spiritually
• Prepare for careers

● Campus tradition of charm and friendliness since 1840. Fully accredited college; B.A., B.S., B.F.A. degrees. Courses providing a cultural background and thorough vocational training. Music, art, commerce, secretarial science, journalism, home economics, teaching, speech and radio. Individual counseling. Well-equipped buildings, conservatory of music, library, laboratories. Early registration advised.

Conducted by the Sisters of Providence

Write: Director of Admissions—Box 105
Saint Mary-of-the-Woods, Indiana

ANNHURST COLLEGE
SOUTH WOODSTOCK, CONNECTICUT

(P.O. Address: Box 569, Putnam, Conn.)

Conducted by the Congregation:
Daughters of the Holy Ghost

Location: Northeastern Connecticut, near Putnam.

Train from Boston, via Blackstone; from New York, via Hartford; by bus from Providence, Worcester and Springfield; and from Hartford, via Danielson. Situated on Route 93, four miles west of Putnam near junction with Route 91.

Resident and non-resident students. Liberal Arts. Natural and Social Sciences. Pre-medical. Teacher Training. Preparation for Social Service. Accounting, Secretarial.

ADDRESS: THE REGISTRAR

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Commonweal

week by week

CENTRAL AMERICAN UNREST

ASSUREDLY the arguments for the Schuman Plan and European economic union would have even greater force in turbulent Central America. The case for a federation that would constitute some sort of continental political union is stronger, too. Trade barriers make little sense between the six small Central American nations, no one of which, by itself, is a going economic entity. Moreover, these nations have a common language and a common cultural and historical background. It is hardly surprising that philosophers and statesmen from the days of independence from Spain down to José Figueres of Costa Rica in our own day have favored uniting the peoples of Central America under a common flag.

The ending of boundary disputes and other symptoms of intense national rivalries in that region is greatly favored by the United States. But our relations with Central America are of a delicate nature. The proximity of this industrial nation, our comparative size and might, our preoccupation with the cold war at the expense of other political considerations—all these things make our current relations with the Central American nations particularly tenuous and difficult.

Moreover, the military dictatorship which is in power in so many of the other Americas conflicts with our own ideals of political democracy. In turn, the big holdings and major operations of several corporations from the United States—with their taxes supplying important segments of national revenues—comprise further sources of misunderstanding and ill feeling. The fact that Central American economies have drastically fallen off since the last war's demands for raw materials subsided only aggravates the situation at a moment when the various peoples involved are increasingly insistent on the better living standards which they now know are enjoyed in many other lands.

The fact, then, that the "minimum" intervention in Costa Rica which has so far confronted the uprising from the north has been undertaken on behalf of the Organization of American States, rather than by the United States herself, is all to the good. This is the way Costa Rica should be aided to defend herself. The stationing of OAS observers in critical areas and the patrolling of "peace planes" make for an orderly solution of the conflict.

But supposing the revolt is soon put down and surface calm once more reigns the length of Panama and Central America? Will the danger have passed or will there simply be a lull before a new outbreak? There is little reason to be hopeful about the prospect.

LATIN America generally is very conscious of our neglect. The good neighbor policy appears to be but a memory. To some Latin Americans the new concept of "partnership" which guides our present Latin American aid programs has too much of a business ring to it. They cannot help having a warmer feeling for a friendly neighbor than for a fellow-businessman.

Yet, under whatever guise, substantial economic assistance is essential for Central and South America at present. Our trade policies, our extension of credits and the scope of our technical assistance have seldom been as important as now when country after country finds itself in extreme difficulties because of postwar shrinkages. National rivalries and the political disturbances of recent weeks have at their base considerable popular unrest.

Whatever the United States can do to further better relations within Latin America has to be extremely indirect. The obstacles to an achievement like Central American federation are many. There are ethnical and racial differences from country to country, different stages of economic and cultural development, intense national pride, personal and national rivalries. (Guatemala, seventy per cent Indian, is the leading nation because of its size; Costa Rica is the most advanced socially and politically.)

Under the circumstances, the United States can

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

hardly go beyond a sustained policy of a general encouragement of such a federation. And how much will this avail when so many men now in the saddle in their respective countries are delighted with their present status? Now and then great political visions do, however, actually come to be. If the United States adopts an enlightened long-range policy, we may one day welcome a federation embodying the finest ideals of Central America's leading statesmen through the years.

APARTHEID AND THE NAVY

WITH U.S. service personnel spread all over the globe, local laws continue to pose problems. A few weeks ago there were the reports of a proposed agreement between the United States and Spain on marriages involving U.S. citizens stationed in that country. Now come reports of the Navy's encounter with South Africa's racial segregation laws. At Capetown, some four hundred non-Caucasian U.S. sailors were informed that they must abide by the laws of the land while on leave from the carrier *Midway*. In practice, this means they will be barred from "white" hotels and places of amusement and will be allowed only in accommodations officially designated by the government of South Africa as being for non-whites. As the U.S. is doing in Spain, U.S. officials have again decided that our servicemen must abide by the law of the land in which they find themselves, and the U.S. Navy has officially turned down a request by the National Association for the Advancement of Colored People that our ships avoid South African ports.

It is difficult to argue with the general principle that U.S. servicemen must obey the laws of the land in which they are stationed. On this basis we defended U.S. officials for negotiating the controversial agreement with Spain. But this case hardly seems comparable—or if it is, that fact has not yet been shown. The national interest of the U.S. and the collective security of Western Europe make air bases in Spain a matter of great importance. There the necessity of making the best bargain possible seems clear, but no such argument has yet been compellingly made in the case of South Africa.

The Navy says the *Midway* must stop at Capetown to satisfy "an operational logistic requirement." Exactly what that means it is difficult for the layman to know, and we do not think the Navy should be allowed to close the matter without further explanation. There is, admittedly, no way the United States can apply the Constitutional protections of the U.S. citizen to the non-white citizens of South Africa, just as there is no way of extending such Constitutional freedoms to the Spanish citizen. But we would like to see a little more indication that U.S. citizens are not being forced to give up such protections and freedoms without overriding necessity.

Is it actually essential for U.S. ships to use the facilities at Capetown? And if it is, would not a policy of no-leave at all during a two-day stop-over be preferable to going along with South Africa's blatantly racist laws? Even if one considers only the political aspect of this situation, surely a refusal by the U.S. to allow its personnel to be humiliated by South Africa's *apartheid* laws would be a striking demonstration to the world's non-white peoples of the official opposition of the United States to racism.

NEXT WEEK

BEDE GRIFFITHS writes about an experiment in going back-to-the-land with two companions from Oxford.

"It was in April 1930 that we set out upon our adventure. It was a time of crisis when to others beside ourselves our civilization seemed to be in danger of collapse. The movement of parties to the extreme Left and the extreme Right was beginning, and many of our contemporaries at Oxford were turning to Communism. But for us politics offered no solution to the problem. The political parties, whether of the Left or the Right, were concerned only with the organization of civilized life; but we were concerned with the very nature of our civilization. . . . Our purpose was to escape from industrialism altogether, from the whole system of mechanization which we felt to be the cause of the trouble."

FATHER GILLIS RETIRES

FATHER James M. Gillis wrote the first of his weekly columns in 1928; now he has written his last, having decided to give his future attention to writing several books. At this time of his retirement Father Gillis deserves the expressions of respect, gratitude and affection he is bound to receive from the entire Catholic press, because for twenty-six years his column, "Sursum Corda," has done consistent honor to the cause of American Catholic journalism.

In his recently published final column Father Gillis reports that intimations have reached him that some readers will feel he quit because he

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

lacked the courage to continue in a time of crisis—a time when several of the causes he fought for appear to have been lost. Such intimations are surely groundless. No fair-minded reader of "Sursum Corda" could ever doubt its author's courage, or believe that he would abandon any cause to which he was committed.

Week by week through the years, Father Gillis has documented his courage in fighting for the right as he saw the right, no matter how unpopular his stands might be. He has never avoided controversy; indeed, he has been a master of it, and even those who have disagreed with him most thoroughly have had to say (if they were just) that here was a worthy opponent.

"Sursum Corda" was written in a great tradition—the tradition of enlightened political and Christian polemic. It drew upon all the qualities in that tradition to make it a column that demanded the reader's respect even when it did not, on some particular issue, force his assent. Intelligence, learning, courtesy, urbanity, wit, charity; they were all there to make a distinguished whole. Father Gillis never condescended to his readers; he never merely exhorted them; he appealed not to their will but, as was proper, to their reason, and in this he honored them.

The political causes for which Father Gillis fought in his column were numerous, but they seem to have been unified too. Father Gillis wrote as a conservative, in the most honorable meaning of that term. He was (and, of course, is) devoted to the basic decencies and wisdom of the American spirit, and he fought whatever he thought threatened that spirit, whether it was the growth of federal government or the growth of an "internationalism" which might undermine America's unique position in the world.

Father Gillis' enduring concern in the political order was to keep what was tried and good; his enduring distrust was of the novel and glib. In all this he emerged from "Sursum Corda" as a kind of ecclesiastical Robert Taft, a spokesman for the great tradition of native American values. This magazine is proud to have been for so long his contemporary in the Catholic press, and we join in the hope that he will continue his work for many years ahead. We salute a great Catholic journalist.

THE HAMMARSKJOLD MISSION

THE Secretary General of the United Nations made the long trip into the other world, and the result, while unsatisfactory, was still a bar of light into a black room. The eleven Air Force prisoners were not released; yet there still is hope that they may be freed. The government of Communist China was strengthened, in that the diplomatic mountain went to the new prophets, and the increase in Chinese prestige is no help to the Western cause. But there may be compensation—unless the Communist attack in the Tachen islands group sets off a new Chinese war.

The exchange of threats and abuse and the personal boycotts of the past two years made a very dangerous kind of international blind man's bluff. An illustration in point was provided by an incident in Mr. Hammarskjold's visit. Chou En-lai apparently did not know that the proposed mutual assistance treaty between Nationalist China and the United States actually would have the effect of restraining Nationalist attacks on the mainland. He looked upon it as giving American support to a Nationalist invasion.

This kind of misunderstanding is dangerous business. We have a better chance of stopping Chinese expansion if our position is clearly understood, not obscured by snowbanks of propaganda and the kind of meaningless threats which preceded and accompanied our capitulation in Indochina. Mr. Hammarskjold's close-mouthed expedition to Peiping was a return to the hard and precise diplomacy which is likely to produce a clarification—if not an improvement—in the cold war.

The American reaction to the failure of the Hammarskjold mission to produce an immediate release of the eleven also points a small lesson in politics vs. propaganda. Mr. Eisenhower and Secretary Dulles both requested restraint on the part of the American public. They got it. No citizen could avoid anger at China's exploitation of these men as political hostages, but the public reaction has been such as to show that Americans respect the judgment of the President and the Secretary of State in their efforts to free the men.

A year ago, however, we suspect that the Administration would have been exercising considerably less restraint itself, and would have justified its belligerence on the grounds that public opinion was inflamed. The change is partially due to the shrinkage in influence of the right wing of the Republican Party, which tends towards a big-threat kind of diplomacy. The change in approach is also a sign of a new kind of assurance. Foreign policy is not the only issue on which the Administration has prompted a public outcry and then let the manufactured outcry stampede it. The point is that the American public has good sense and deserves the respect which it has been given in the last few weeks rather than the patronization which was sometimes bestowed on it in the past.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Orwell's Secular Crusade

"HE HAD NOT ONLY A CONCERN FOR THE COMMON MAN, BUT A TEMPERAMENTAL AFFINITY WITH HIM."

RICHARD J. VOORHEES

GEORGE Orwell is rapidly becoming the liberal intellectuals' saint and prophet. In what he stood for—his hatred of totalitarianism, his distrust of power, his love of freedom, his exposure of hypocrisy—they see the image of what they should be. It seems appropriate, therefore, that a continuing analysis of his views should be made, and central to these views were his concepts of nationalism, power, responsibility, poverty, and religion.

Orwell's "Notes on Nationalism," like some other "notes," is not a mere preliminary sketch, but the product of long reflection and careful analysis. In this essay Orwell divides nationalism into three main kinds: positive, transferred, and negative; he further divides these three into such nationalisms as Neo-Toryism under the first, Communism under the second, and Anglophobia under the third. Orwell has, of course, extended the meaning of *nationalism* far beyond its conventional one, but there is no word in English which covers all that he discusses in the essay, and *nationalism* is the nearest equivalent to such a word.

Feelings of nationalism, as Orwell uses the term, may attach themselves to a church or a class, as well as to a nation or a race. Moreover, nationalism need not have any positive loyalty of any sort, but may simply be against something. But the thing that most nationalisms have in common, and this distinguishes them from patriotism, is a desire for power: "A nationalist . . . thinks solely, or mainly, in terms of competitive prestige. . . . He sees history . . . as the endless rise and decline of great power units, and every event . . . seems to him a demonstration that his own side is on the up grade and some hated rival is on the down grade." To the nationalist, even a football game constitutes such a demonstration. In "The Sporting Spirit" Orwell discusses the effects of football matches between teams from different countries, and concludes that, far from creating good will, they do just the opposite. Since sports are bound up with nationalistic feelings, it is absurd to talk of fair play in an international sports event. The sense of prestige smothers the sense of fair play and arouses every savage impulse, both in the players and in the spectators.

But despite his hatred of violence and his horror of power hunger, Orwell was no more a pacifist than he was a vegetarian. He fought in the Spanish Civil War and would have fought in World War II if his age and health had permitted him to. In the years between the wars he kept pointing out that English pacifists could go on being pacifists only because they had the British Navy behind them. And much as he admired Gandhi in some respects, he was careful to distinguish between Gandhi's quarrel with the British and Britain's quarrel with the Fascists. For men like Joad, Orwell felt only contempt. "During the past twenty-five years the activities of what are called intellectuals have been largely mischievous," he wrote in 1945. "I do not think it an exaggeration to say that if the 'intellectuals' had done their work a little more thoroughly, Britain would have surrendered in 1940."

In the first year of World War II Orwell remarked that British intellectuals had been, during the previous ten years, purely negative, "mere anti-Blimps." The left wing ideology, he said, was evolved by people with no immediate prospect of attaining power. It was, therefore, an extremist ideology, utterly contemptuous of kings, governments, laws . . . patriotism . . . and in fact of the whole existing scheme of things." Orwell himself never held much power, and did not wish to hold more. (He disliked his police work in Burma so much that he had to quit after five years of it.) But he understood its problems and its perils, its duties and its perversions. Hence his respect for Kipling, who, for all his faults, had at least a sense of responsibility which his detractors often lacked. The British intellectuals between world wars, being out of power and having no likelihood of getting in, had become (Orwell considered) completely irresponsible. But their very turn of mind led them to irresponsibility. The habit of abstraction caused them to disregard the facts of the external world, to

Mr. Voorhees has written about George Orwell for several critical journals.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

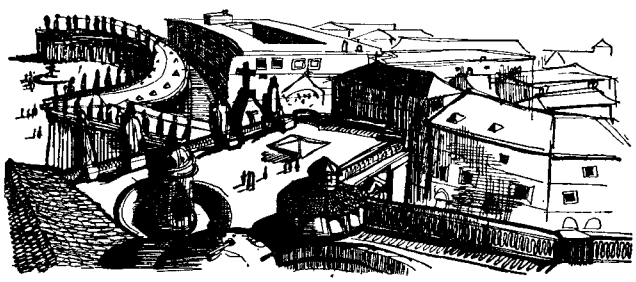
ignore both the fundamental nature of things and the problems of the moment.

ORWELL himself, although he clearly had great theoretical gifts, had nothing if not a firm grasp on concrete reality. Characteristically empirical in his own thought, he was deeply concerned with the relation between the empirical habit of thought and political freedom. The tyrants of *Nineteen Eighty-Four* know that force, however effective, is not enough to keep their people enslaved, and they have therefore done away with scientific method (except where absolutely necessary, as in war production) and with common sense, replacing them with subjective standards of truth and an ingenious system of mental acrobatics. Any reader of *Nineteen Eighty-Four* will be able to see in recent history and current headlines the equivalent of the abrupt political switches in the novel. But Orwell had personally experienced the totalitarian technique sixteen years before he wrote *Nineteen Eighty-Four,* when he enlisted to fight in the Spanish Civil War and nearly got shot by the Communists for his trouble. The suppression of the POUM unit in which Orwell had been fighting had a retroactive effect: ". . . the POUM was now illegal," Orwell says in *Homage to Catalonia,* "and therefore one was breaking the law by having previously belonged to it."

One reason that many English intellectuals went Red during the thirties, Orwell felt, was that they had no conception of totalitarian terrors, much less the actual experience that Orwell himself had. They belonged to the "soft-boiled emancipated middle-class and were too young to have effective memories of the Great War." Having got out of Spain safely,

Orwell returned to England, to find the whole country in the depths of a sleep so sound that nothing less than bombs could arouse it. And so, incongruously in company with Churchill, he began to proclaim the inevitability of war and the danger of defeat. After the war was under way, Orwell became more optimistic about victory, and began to feel that the fighting would have at least one good result: Although between wars "Both Blimps and highbrows took for granted, as though it were a law of nature, the divorce between patriotism and intelligence," World War II would make possible a union of the two. When the war was over, the ordinary Englishman, who was a patriot but no nationalist, would be able to make socialism work. "Socialism and the English Genius," the subtitle of *The Lion and the Unicorn,* is a tip-off to Orwell's thought.

Socialism was one of the passions of Orwell's life. In 1936 he went to Spain to write some newspaper articles on the Civil War, but joined the Militia in-



stead, because it seemed "the only conceivable thing to do." "In that community, where no one was on the make, where there was a shortage of everything but privilege and no bootlicking, one got, perhaps, a crude forecast of what the opening stages of socialism might be." The socialism of Orwell was not just a theory of politics; it was a feeling for the common people. In *Homage to Catalonia* he says that he had hardly ever seen any man to whom he took such an immediate liking as the ignorant, illiterate, and ferocious-looking Italian whom he saw in the Lenin Barracks in Barcelona when he was joining the POUM. In general, however, Orwell preferred his own countrymen, who are the reverse of ferocious, who have produced (he noted) a civilization in which policemen are unarmed and even bus conductors are polite.

The English common people, Orwell considered, have a kind of basic Christian feeling, but they are not religious. Certainly they are not puritanic although England is officially so; and their language (Orwell remarked with a sort of pride) probably is the vilest in the world. But on these people Orwell placed his only hope, since the upper classes had ceased to maintain and justify themselves, the intellectuals offered nothing but negation, and the "managers" wanted to turn England into a soviet. Orwell's attitude toward the theoretical socialist of the middle and upper classes was contemptuous: "He idealizes the proletariat, but it is remarkable how little his habits resemble theirs. Perhaps once, out of sheer bravado, he has smoked a cigar with the band on, but it would be almost physically impossible for him to put pieces of cheese into his mouth on the point of his knife, or to sit indoors with his cap on, or even to drink his tea out of the saucer." When Orwell talked about the Tory, he was not ironically, but directly

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

and brutally, insulting. For example, he called George Saintsbury a "skunk," though a skunk "with a lot of guts," since he had the courage to publish his opinions of the working classes. In *The Road to Wigan Pier* Orwell keeps reminding the cultivated reader that he enjoys his cultivation at the expense of the drudgery of others. "You and I . . . owe the comparative decency of our lives to miners with their throats full of coal dust, driving their shovels forward with arms and belly muscles of steel."

The Road to Wigan Pier opens, like Conrad's *Victory,* with a remark to the effect that modern civilization is built on coal. But whereas Conrad just makes a wry joke about coal and diamonds, Orwell goes down the shaft to see the miners at work. Since civilization is built on coal, one ought to know something about the men who get the stuff out of the earth. But Orwell does not idealize the miner as a proletarian or as a primitive. He simply admires him because he is brave and strong, because he does a difficult and dangerous job without making a racket about it. If, says Orwell with obvious sincerity, there is one type of man to whom he feels inferior, it is the coal miner. But since the working classes are not infected with "the nationalism of the North," the miners treated Orwell with a deference that embarrassed him.

ALTHOUGH Orwell is bitter, scornful, violent when he writes about the people who cause or acquiesce in the living conditions of the poor, he is matter-of-fact when he writes about the conditions themselves. The point he wishes to make about the atmosphere of poverty is not that it is melodramatic or sinister, but that it is dull. The intolerable dullness explains the apparent improvidence of the poor, their inclination to spend what money they have on luxuries instead of necessities. "When you are unemployed, which is to say when you are underfed, harassed, bored and miserable, you don't *want* to eat dull, wholesome food. You want something a bit 'tasty.'"

Orwell's understanding of the poor is a matter not only of intuition, but of experience. For months he lived with the poverty-stricken miners of the North, slept in the same dirty beds that they did, and ate the same wretched diet. His intimate knowledge of poverty strengthens his case for socialism, although it sometimes destroys some cherished stereotypes. Ideally the worst kind of slum landlord is a fat capitalist living out of sight and smell of the slums. Actually, Orwell found, it is some poor old woman who has put the little money she has into a miserable house or two, and cannot afford proper repairs.

Orwell had not only a concern for the common man, but a temperamental affinity with him, as his interest in the common man's culture shows. The subtitle of a book of Orwell's critical essays in the American edition is, appropriately, "Studies in Popular Culture." In this collection Orwell treats only one "highbrow" writer—Yeats—and treats him very briefly, yet he does a full-length study of P. G. Wodehouse. The London *Times* objected to the use of a nursery rhyme as a symbol of the past in *Nineteen Eighty-Four*, but the nursery rhyme represents not only the past but the popular; it is the poetry of the people. In the verses about the bells of St. Clement's Orwell seems to find not only the nostalgia frequent in folk literature, but also the patriotism—parochial rather than nationalistic—with which he credits the common man.

DIFFERENT as Orwell was from Chesterton in most respects, he was strikingly like him in his love for the common people, his sometimes aggressive identifying of himself with them, and his interest in popular culture. Both men were fond of popular sayings, in which they saw a healthy common sense and sanity. Both really did have the common touch, although Chesterton, in his incurably romantic fashion, was always finding something wild and adventurous in the commonplace. One of the most curious resemblances is that neither of them ever so much as mentions serious music in his writing. The reason is that both of them had tin ears. Chesterton freely admits the fact, and Orwell lets the truth out on a couple of occasions, when he remarks that his idea of good music is something like "La Cucaracha."

Some of Orwell's remarks on the modern world would also seem to suggest Chesterton's: "It is a rather restless, cultureless life . . . in which children grow up with an intimate knowledge of magnetos and in complete ignorance of the Bible." Somehow

or other the magneto was for Orwell one of the primary symbols of the modern world; but the Bible was certainly not the symbol of the good old days. It was occasionally convenient to throw the Bible at the modernists, but Orwell had no respect for the weapon itself. Indeed, he had trouble even tolerating the religious point of view. In his long essay on

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Gulliver's Travels he criticizes Swift for having a closed mind, for saying, in effect: "We have all of the answers now, and so why should we tolerate dissident opinions?" Orwell's own writing, however, says, in effect: "Since religious thinkers are all fools, why should I give any of their arguments a serious hearing?"

His hostility to religion seems to have gone largely unnoticed, but it appears constantly. Even in *Animal Farm,* where he is chiefly concerned with satirizing Communism, he does not miss an opportunity to hit religion. "Moses [the tame raven], who was Mr. Jones's special pet, was a spy and tale-bearer, but he was also a clever talker. He claimed to know of the existence of a mysterious country called Sugar-candy Mountain, to which all animals went when they died." In his journalism, however slight the piece and however remotely it might be connected with religion, Orwell enjoyed a crack at the clergy and the religious: "At this period [early spring] . . . the toad has a very spiritual look, like a strict Anglo-Catholic toward the end of Lent."

Orwell is particularly annoyed by asceticism: "In this Yogi-ridden age," he writes in his essay on Gandhi, "people assume that non-attachment is better than full acceptance of earthly life." But it is Orwell himself who drives the wedge between saintliness and ordinary humanity: "No doubt alcohol, tobacco, and so forth are things that a saint must avoid, but sainthood is also a thing that human beings must avoid." Orwell manufactures a dilemma. "One must choose between God and man. . . ." The insistence on this choice vitiates what is otherwise an ingenious and illuminating piece of criticism, the study in *Shooting an Elephant* called "Lear, Tolstoy and the Fool." The assumptions behind Shakespearean tragedy, Orwell says, are the nobility of human beings and the value of life despite the sufferings it involves. Certainly the assumptions are there, but Orwell considers that we are therefore bound to conclude that Shakespeare's point of view was not Christian. " 'Ripeness is all' is not a Christian sentiment." Actually, there is no reason why it should not be, and the context of the line is clearly Christian. Edgar speaks it to his father as he speaks others in the same vein, to save the old man from self-destruction.

Just as a hostility to religion sometimes mars the political essays and undermines the literary criticism, it leaves a hole in Orwell's best novel, *Burmese Days.* When Flory, the hero of the book, explains for the benefit of an English girl who has just arrived in Burma the meaning of a native dance, he says that it implies the whole of Burmese history. It may—with one important qualification. As E. M. Forster does in *A Passage to India,* Orwell tries in *Burmese Days* to make an Oriental country intelligible to the Westerner, but unlike Forster, Orwell does nothing with the religious area of the country's culture. One would not expect precisely a duplication of the marvelous scenes of the religious ceremonies in *A Passage to India,* but there is not even a remote equivalent of them in *Burmese Days.* Instead, on the rare occasions when Orwell makes any reference to Burmese religion, he is crudely comic or crudely sadistic or both. For he did not have even the ironical sympathy for religious beliefs and ceremonies of a France or a Santayana; he was just not much interested in any religion except as an *institution* which seemed to him an impediment to socialism. The few satirical passages in *Burmese Days* are the result of his maddening personal experience with Buddhist priests; the general disregard of the whole religious area of the Burmese mind is due to the turn of his own mind.

Orwell had one of the sharpest intellects among contemporary English writers, but not one of the richest imaginations, as his very style reveals. V. S. Pritchett has called it a "flat" style. It is not flat in the usual sense, because, in the first place, Orwell thought with his own head and, in the second place, he had a passion for purity and exactness of language. His prose is admirably clear and clean. And yet it is a bit flat, at least in the long run. Orwell's early admiration for Maugham suggests the deficiency of his own style, and the inevitable comparison of *Burmese Days* with *A Passage to India* illustrates it with a vengeance.

But more important than the lack of imagination which kept the quality of poetry almost entirely out of Orwell's books was the lack of imagination which often kept the quality of mercy out. Although Orwell would have died for justice, he sometimes found it difficult to be charitable. Forster sees something sympathetic about most of the people in *A Passage to India* at the same time that he perceives their defects and their vices. The best that Orwell can do is to despise one character in *Burmese Days* a little less than another. Of course, the novelist need not like any of his characters, but he is obliged (as Graham Greene has said) to give them their due. Orwell sometimes found even that impossible.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Can the Small College Survive?

ALFRED F. HORRIGAN

THE term "small college" lends itself to impressions more readily than to definitions—impressions either favorable or unfavorable, depending on one's orientation. Authors of brochures on the small colleges eloquently describe their merits: personal contacts between faculty and students, a genuine sense of college community, absence of the IBM-card atmosphere, small classes, more effective guidance, and so on. Unimpressed readers of the brochures may remark rather coolly about the "unfortunate" multiplication of small and consequently weak colleges, underpaid and undertrained faculty, spotty departmental offerings, and similar academic liabilities. In any event, the small college represents an extremely significant factor in American higher education. Today it has a set of urgent and peculiar problems which need to be worried about.

This article understands "small colleges" to mean those liberal arts institutions which now enroll less than, say, 750 students. It is concerned directly with the problems of the Catholic colleges in this category. Most of the same problems confront with equal immediacy the other small private and church-related liberal arts colleges.

Perhaps the first problem the small college faces right now is to decide whether it will be either possible or desirable to remain "small" through the next fifteen years. In 1954, there were in the United States 7,967,556 young people of college age. In 1965, there will be 11,669,949, an increase of 46 per cent. By 1970, there will be 13,609,831, an increase of 70 per cent. Assuming with good reason that we shall continue to admit into the colleges an increasing percentage of our high school graduates, it is possible that fifteen years from now there will be at least twice as many college students as there are today.

For all the colleges, these figures present problems of overwhelming proportions. Should they now set up a fifteen-year plan to double their faculties and plant facilities? Or will they simply have to establish more selective admission standards and place rigid ceilings on the size of enrollments?

The latter approach will be used by a number of private colleges and universities. It is not open to the tax-supported institutions. I doubt if many small Catholic colleges feel that for them it can be the primary answer. Most of the small Catholic colleges consider themselves morally obligated to afford the opportunity for a Catholic college education to any qualified applicant from the city, region, or diocese which they have been established to serve. Even now, there are probably two Catholic students in non-Catholic institutions of higher learning for every Catholic student in a Catholic institution. Catholic college administrators will accept only with extreme reluctance any increased disproportion in these figures.

Obviously, a lowering of academic standards or a curtailment of essential services is too high a price to pay for a mere enrollment of a vast number of students in Catholic colleges. Facilities and faculties can be spread so thin as to threaten the fulfillment of the basic purposes for which the colleges have been established. It seems, then, that the average small Catholic college is going to have to take a deep breath, say a fervent prayer, and prepare to do in fifteen years an expansion and reorganization job which normally would be a formidable undertaking even if spread over a full century. By almost any standard of judgment, one would conclude that the task is impossible. But since most of the accomplishments of the Catholic school system in the United States have been similarly "impossible," there may be little point in making the observation.

This much seems clear. The unprecedented increase in enrollment now slowly getting under way will solve effectively one problem which has been agitating the administrators of many small Catholic women's colleges.

During the past few years, both national and regional meetings of Catholic colleges have seen the subject of "coeducation and the education of women" debated with a startling degree of vigor. Some of the women's colleges have expressed the fear that the increasing trend towards coeducation in the traditionally all-male colleges and universities in large urban centers poses a threat to their continued existence. Their fears were given some substance by the slight sag in enrollments in the early 1950's.

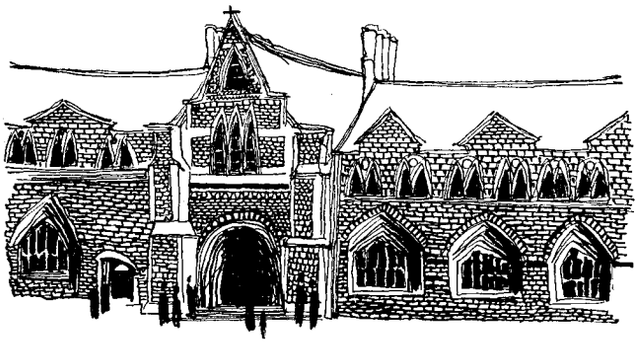
Without venturing at all into the abstract merits of the thoroughly confused coeducation issue, I think

Father Horrigan is the president of Bellarmine College, Louisville, Kentucky.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

it is evident that the problem will quickly become one of only speculative interest. All the colleges, of whatever shade of opinion in regard to the mixture or segregation of the sexes, will be besieged by more students than they will know what to do with. The colleges face no lack of problems in the years ahead, but a shortage of students should not be one for any institution which offers a program of even minimum adequacy.

THE key problem of the small Catholic college has always been money. Adequate finances do not offer any automatic assurance that a college will be a good college, Catholic or otherwise. But all good colleges must have adequate financing. The present need for an expansion program on a scale unknown in the history of higher education sharpens the urgency of the problem.



To a degree, the quite small colleges will find some immediate financial advantages in at least the first waves of expanded enrollment. This will be particularly true where present facilities are not being fully used. Operating costs per student in a small school of only a few hundred students tend to be disproportionately high.

Last year, in his survey of the "Financial Support of Roman Catholic Colleges and Universities in the United States," Father A. B. Corrigan, S.J., of Gonzaga University, pointed out that "within each collegiate type, the larger the institution was, the smaller was its educational and general expenditure (per student)." On the other hand, Father Corrigan's survey supported the long-standing assumption that most Catholic colleges begin to encounter severe financial problems when religious faculty members fail to comprise at least fifty per cent of the total instructional staff.

In most cases, religious communities and dioceses are not going to be able to match the coming boom enrollments with a proportionate increase in religious faculty members. This means a steadily growing percentage of lay instructors, even in our smaller institutions. Although this development has many attractive features, no one needs to be reminded of the problems it poses for the colleges in regard to finding the additional funds for adequate salaries.

EVEN without dwelling in detail on the problem of raising capital outlay funds for expansion, the scope of the financial crisis facing the small Catholic college is apparent. In the face of this crisis, the colleges must: a) find additional sources of revenue, and b) devise a more efficient manner of operation.

Father Corrigan's study reveals the depressing fact that in 1950 only 5 per cent of the revenue of American Catholic colleges was derived from Church grants, endowment and investment earnings, and all gifts from private sources. This compares with a total of about 28 per cent of educational income received by American liberal arts colleges generally from endowment and private benefactions, as reported in 1952 by the Commission on Financing Higher Education.

This spread between 5 per cent and 28 per cent strongly suggests the lack of well planned, long-range fund-raising and public relations programs on the part of the Catholic liberal arts colleges. It may also suggest basic administrative weaknesses in many of the colleges. Fatal divisions of authority and responsibility, merely nominal presidents, lack of continuity in planning, rapid and irregular turnover in working administrators, disinclination to seek professional help in solving administrative and financial problems, lay trustee or advisory boards who function only in the college catalogue—all these things may contain part of the explanation.

There are in the United States approximately 1600 institutions offering some type of higher education. Out of this number, only about 300 have functioning Alumni Funds. Yet a good Alumni Fund program is demonstrably the heart of almost any successful and continuing money-raising effort. Both potential individual and corporate donors are little impressed with the merits of an institution which is unable to elicit the financial support of its own graduates. The recently announced program of General Electric, which ties in company gifts with the contributions made to their colleges by alumni working for the company, illustrates current trends in corporation giving.

Happily, one particular opportunity for better financial support has been accepted with alacrity by many small Catholic colleges. In most of the states where foundations of independent colleges have been formed for the solicitation of corporation gifts, the Catholic colleges have been very active. The organizational leadership in a number of instances has come largely from Catholic college administrators.

The whole concept of the solicitation of corporation gifts by state foundations is still in the experimental stage. Results up to this time have been en-

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

couraging rather than sensational. It is reassuring, however, that the Catholic colleges, and especially the smaller ones, firmly have tied themselves in with the movement and are in a position to share equitably in whatever benefits it may bring.

THE next few years should be considered as the calm before the storm. They must be used by the Catholic colleges for rigorous self-study and for getting themselves in trim to meet the severe tests which lie just ahead. More efficient operation and planning of the total academic effort requires a reappraisal both of goals and of possibilities.

The small college sternly must banish any wistful aspiration to be all things to all men. Educational fads, professors' hobbies, life-adjustment experiments, ivy-wrapped vocationalism, and the-customer-is-always-right philosophy of electivism have not left unscarred the curricula of the Catholic colleges. Most of the small colleges probably are trying to offer far too many programs of study and too many courses within the programs. Both for the sake of the economies involved and out of respect for adequate academic standards, the curricula must be stripped for action if the colleges are to have a fighting chance to survive with some distinction the problems now moving down upon them. When a college narrows its offerings, it unavoidably excludes a certain number of potential students. But here the choice is entirely clear-cut between the common good and a private good.

The rapid development in the past few years of the double-degree, so-called "Three-Two" plan in engineering admirably illustrates the effective use of cooperative programs in technical education. The United States Office of Education reported last March that 28 engineering colleges and some 120 liberal arts colleges were participating in these programs. Some liberal arts colleges also have been experimenting with cooperative programs in agriculture and other technical and professional fields.

The possibilities along the cooperative front, both in terms of strengthened programs and economy of operation, are hopeful and exciting. With ingenuity, the small Catholic colleges can discover many ways of using to their notable benefit the facilities not only of Catholic graduate and professional schools in their region, but also those of municipal and state universities. In urban areas, there are countless, and still largely unexplored, community resources which the small Catholic college can integrate into its own program to achieve at practically no cost some rather remarkable results.

It remains a major source of concern that up to the present time there have been only strangely limited forms of practical cooperation between Catholic colleges in the same areas. There are very few instances of effective coordination of academic programs in order to prevent costly duplication of courses of study, needless multiplication of facilities, and pointless rivalries. The concept of joint planning by all the Catholic institutions in a given area to estimate and meet the total educational problem as a whole has frequently been discussed, but seldom applied. The lack of developments along this line leaves many people unimpressed with the gravity of the colleges' financial problems.

In practice, the small Catholic college is probably the freest and most flexible type of institution of higher learning in the country. It can achieve a unity of atmosphere and purpose which is almost impossible for the big, sprawling, complex Catholic university, or for the institution of any size which lacks the clarity about ultimate goals which is available through a Catholic philosophy of education. In the small Catholic college more than in any other place, philosophy and theology actually can, and sometimes do, operate as the ordering disciplines for the entire educational enterprise.

Colleges are amazingly hearty institutions. They seldom die. Even during the depression 30's, only seven colleges in the entire country went out of business. But, like old soldiers, they can fade pretty badly. It would be a sad thing, both for the Church and for the nation, if the small Catholic colleges are allowed to fade during the next ten to fifteen years.

THE STAGE

HOUSE OF FLOWERS

MR. Truman Capote's scented fable, heavy with the fragrance of bougainvillea and hibiscus, unquestionably flourishes with a great and seductive beauty on the Caribbean shores of Oliver Messel's décor; the sadness is that the first trade wind of taste or reality can wither so much of its bloom. Indeed, the new musical at the Alvin—for which Harold Arlen has written the score—celebrates a most exotic misalliance: the union of Mr. Capote's slender, sophisticated version of primitive with the hard, gross, pushing resources of the Broadway musical stage. The marriage is possibly one of convenience, certainly one of mutual distemper: the warring interests of both parties are never reconciled, and their sudden temporary concessions, each to the other, give the enterprise a flavor signally hybrid. Thus the elaborate panoply of winking wickedness—so explicitly invoked and slyly insinuated—gradually cracks to reveal merely

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

a simple cautionary tale of pure love shining like that good deed in oh! what a naughty world! The ambiguous "innocence" of the new sensibility—its luxurious self-deceit—has not, I think, previously been exposed in such naked and incriminating vulnerability, for here we see the offensive spectacle of a vicarious enjoyment of all the pleasures of sexuality with no recognition of their human, spiritual risks.

Specifically, there are excellences in "House of Flowers;" generally, the mood is one of ennui. Mr. Capote's random specimens of smoking-room wit—the libretto cannot really be said to consist of anything else—are graceless and ill-bred; the gentleman is not a tramp, and how painfully green seem his efforts to compete in this league. Mr. Arlen's score explores every variety of calypso: they are few. (Yet a paradox here, for "Bamboo Cage" seemed to me a little masterpiece of musical local color.) To the Negro dancing, I shall concede energy and a ruthless exploitation of sensual response, in the meanwhile noting crossly that I am not at all partial to these emasculated parodies of native civilization—rather a bit too much hoodoo-voodoo, as Miss Anna Russell observed in one of her more sibylline moments.

Pearl Bailey and Juanita Hall—supremely imperious, insolent, knowing—are Mr. Capote's distinguished ladies of uncertain virtue. They animate these Southern languors with a richness of personality quite impossible to suppress; their characterizations, one might note, are the only ones the script does not subtly patronize, and their performances suggest again how much *essential* contemporary dramatic talent has been lost to cabaret. Mr. Capote's own loss—temporary, we must hope—to the world of serious letters is altogether another affair, and to be contemplated, I should think, with decidedly less sanguine an eye. (*At the Alvin.*)

RICHARD HAYES.

THE SCREEN

NOW IS THE WINTER OF OUR DISCONTENT

HALF the lines in "Prince of Players" are by William Shakespeare and the other half are by Moss Hart, who based his script on the book by Eleanor Ruggles. The collaboration works out well, although the total effect is somewhat like a movie musical biography in which the plot line is held up at frequent intervals so the artists can be allowed to perform. Of course if a picture is about "the finest Hamlet of our time," it has to let him spout Shakespeare, and since Richard Burton, who portrays Edwin Booth, spouts Shakespeare good, this is no hardship for the audience. I don't think he's the greatest Hamlet of *our* time, but he does handle himself exceedingly well both as Booth the man and Booth the actor. His scene in Gertrude's closet with Eva Le Gallienne (who also served as special consultant on all the Shakespearean sequences) is quite thrilling, as are several of the others.

I found myself so held by the subject matter, the Shakespearean tid-bits and Burton's good performance in "Prince of Players" that I hardly noticed what poor cinema the picture is. Producer-director Philip Dunne has given it a handsome production with De Luxe color, CinemaScope, et al, but it hardly moves at all. Maggie McNamara as Edwin's sickly wife and John Derek as his famous brother John are by no means in Burton's class as actors, but since Edwin's wife spends so much time dying and John Wilkes Booth was such a ham anyway, this really doesn't matter. The film does give Burton plenty of opportunity to prove that Edwin was a very good actor in spite of, or maybe because of, all the worries with which life overweighted him: worries about his father (Raymond Massey) who was also quite an actor in his day but whose madness and alcoholism kept young Edwin on the run, worries about his own career, worries that his tubercular wife might leave him, and worries about the envious, screwball brother who finally shot Lincoln in a rage of megalomania. Your enjoyment of all this depends on what you expect from a movie.

SET in Mexico in the same period (1866) is "Vera Cruz," a film that no one would ever accuse of being static. It is so full of action and violence and rough stuff that the motivations become meaningless at times. It is almost impossible to figure out why Gary Cooper and Burt Lancaster are shooting at the other members of the cast and at each other. The plot has to do mainly with a long journey from Mexico City to Vera Cruz during most of which our two self-centered heroes are escorting a countess (Denise Darcel) and several boxes of gold to help the cause of Emperor Maximilian. But each character in the story is principally interested in his own fortunes and doesn't really care whom he has to kill to further them. "Vera Cruz" is particularly disappointing because Technicolor and a new wide-screen process called SuperScope are used to highlight the Mexican scenery and fail to add much to its glories, and a fine cast is wasted on all this pretentiously inane mayhem.

GOING still farther south but closer to the present, we come to the violence of "Green Fire," which also has a couple of fun-loving Americans (Stewart

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Granger and Paul Douglas) looking for adventure without caring too much who gets hurt as long as they come out on top. They're also looking for emeralds in a hot South American country where Grace Kelly and her brother (John Ericson) run a coffee plantation. Granger isn't the least bit disturbed by warnings from the local priest (who already had discovered the lost emerald mine) that all this sudden wealth will ruin the economy hereabouts; our dashing hero dashes in anyway, and before he and Grace finally fall into each other's arms we are treated to some fast and implausible action caused by bandits, dynamite and the weather. The outstanding cast and good sets shown off in Eastman color and CinemaScope cannot disguise the ridiculous plot. For a few moments, however, I thought "Green Fire" would pull an interesting twist and let second-hero Douglas win the girl. Foolish me—expecting to find an emerald in all that dust.

PHILIP T. HARTUNG.

OF NOTE

RELIGIOUS ART

THE current issue of *Liturgical Arts* (7 East 42nd Street, New York 17, N.Y.) includes an article, "Toward a Living Climate of Religious Art," by the Most Rev. Joseph E. Ritter, Archbishop of St. Louis. He says, in part:

> Surely it is not the tradition of the Church for art to be something static, or for the artist of our day serving religion to be confined to imitating the designs of the past centuries. No matter how much we may prefer gothic, byzantine and roman architecture, it would be wrong and unnatural to think that the artists of our day have no ideas of their own—that our age is so barren of ideas and inspiration that it must constantly go back to the past in art and architecture. How will our own age give expression to its spirit unless the Church afford the opportunity to the artist, and unless the artist himself be provided with the proper climate to function as a normal person of our day?
>
> However, this proper and much needed climate has been obscured by needless controversies concerning words, such as "modern," "tradition," "distortion," and "unusual." We need only to analyze calmly these words in relation to art and architecture to see that most of the controversy is, in the main, a semantic battle. *Modern*: what else can we be today? In past ages, the word did not even come up—the artists were of their day and age. . . .
>
> Let us take the word *tradition*. It is often understood as a static frame of mind, as opposed to modern, whereas it is really a dynamic force, a continuing force, like the links of a golden chain which connects all fine things of the past. "Ecclesiastical tradition," Father Anthony Lauck of Notre Dame University says, "is a deep, vast mine of ideas in art. It goes back before the romanesque. It comes forward after the Renaissance. It embraces peoples and nations who were outside the ring of influence of these periods. Christian doctrine, as handed down to us in the language of paint and fabric, glass and mosaic, clay, bronze, wood and stone, is a rich, fruitful tradition. The artist who explores it thoughtfully will exult in it. . . .
>
> Then there is the word *distortion*. In art, distortions are often valid; for example, the face of a personage in a stained glass window, when seen too close in a cartoon, will look distorted and strange, but it will look well in place. So, too, with a statue to be placed in a certain position, or closely related to an architecture, such as the "distorted" figures in the portals of Chartres cathedral, to mention the best known.
>
> Another word in regard to modern art is that it is *unusual* in appearance. "Every original work of art," to quote Father Lauck again in the same article, "is unusual in the sense that it is different in idea, or point of view of style or treatment. . . .
>
> "An original work of art is one which is first in order of existence. An original work of art is new, not copied or imitated. It is creative and inventive of treatment. It is the unique, personal thought of the artist translated into new, individual forms. This is an ideal for which artists strive. It is not something to be avoided. If a painting is not original, it is not art."
>
> Contemporary art and architecture will without question bear the imprint of our time. While the principles of our Faith are immutable, changes in the forms, conditioned by ever-changing times, carry their own challenge for the Church to lead in our times as in past ages. Creative thought today, as in the past, implies a deep understanding of and sympathy with the problem at hand; an inquiring, receptive and imaginative mind; artistic skill and technical knowledge; and humility. These qualities in a climate or atmosphere of encouragement and inspiration will, we feel confident, produce distinguished architecture, painting and sculpture, music and literature, devoted to the service of the Church and the worship of God. . . .

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

COMMUNICATIONS

CHRISTIAN CULTURE

Philadelphia, Pa.

TO the Editors: Mr. Joseph McMahon's recent letter [Jan. 7] attacking Christian culture studies betrays consistent misunderstanding of Christopher Dawson's ideas. On one particular point, however—the relation between Newman's and Dawson's concept of the university—it might be well to set the record straight.

As against the McMahon view that the university is "an independent body, devotedly and fearlessly seeking after truth," that is, essentially a research institute, *The Idea of a University* presents quite a different conception: "A university . . . is a place of *teaching* universal *knowledge*." (Italics are Newman's.) And "this implies that its object is the diffusion and extension of knowledge rather than the advancement." (These are the opening sentences of the volume.) For "there are other institutions far more suited to act as instruments of stimulating philosophical inquiry, and extending the boundaries of knowledge, than a university." Thus, although at the present day research is one, but not the most important, function of a university, in Newman's view the university was concerned only with teaching and not with research at all.

Secondly, Mr. Dawson is criticized for wishing to use the university to communicate to students an understanding of the heritage of Christian culture: this shows that he has "the exclusively utilitarian concept of the university as a kind of passive handmaid of a capricious society." Strangely enough, Cardinal Newman, to whom Mr. McMahon appeals for the true conception of the university, has the same idea, for he says: "When the Church founds a university, she is not cherishing talent, genius, or knowledge for their own sake, but for the sake of her children, with a view to their spiritual welfare and their religious influence and usefulness." Thus not only Napoleon and Dewey and Dawson (whom Mr. McMahon links together as a sort of unholy triumvirate), but also Newman, and Catholic educators generally, are all excessively utilitarian, because they conceive that universities exist to serve a social function and a cultural purpose.

Third, where Mr. McMahon thinks of the university as "attempting to teach all truth on an egalitarian basis," the traditional Catholic conception (to which Newman adhered) is based upon a hierarchy in the branches of knowledge. In fact, the only basis for according theology and metaphysics the special place in the curriculum which Mr. McMahon would

Have you seen
SHEED
&
WARD'S
EDUCATIONAL
CATALOG?

It contains a description of each Sheed & Ward book which is of particular interest to educators: a list of the Universities and Colleges in which it is in use, and a short biographical note on the author.

If you would like a copy, write to Lucy MacGill—all the address you need is—

SHEED & WARD
New York 3

THE ST. GREGORY HYMNAL and CATHOLIC CHOIR BOOK

Compiled, Edited and Arranged by
NICOLA A. MONTANI
Knight Commander of the Order of Saint Sylvester

AVAILABLE IN THREE EDITIONS

Number One Edition
Complete with Organ accompaniment S.A.T.B.
$3.00 NET Postage 21¢

Number Two Edition
MELODY (2 Line) Music: **Hand Edition**
$2.00 NET Postage 17¢

Number Three Edition
THE ST. GREGORY WORD EDITION—
REVISED 1950
75¢ NET Postage 8¢

The Library of Congress, Washington, D. C. conferred a great honor on Nicola A. Montani by selecting the St. Gregory Hymnal **THE REPRESENTATIVE CATHOLIC HYMNAL**; issued in Braille Grade 2 nine large volumes for the Blind to every Library in the United States having a Department for the Blind.

New Publications:
Fantasie on ITE MISSA EST (in regular Sonata form for Organ)
THREE CANTICLES IN HONOR OF THE BLESSED VIRGIN MARY
CREDO III (Missa da Angelis)

ST. GREGORY GUILD, INC., Dept. 0
1705 Rittenhouse Square
Philadelphia 3, Pennsylvania

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE GOLDEN ANGEL

PAPERS ON PROUST, by Elliott Coleman

A most important study of Proust's life work, a key to his thought and art through his religious symbolism.

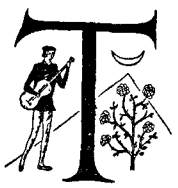
The critics say:

". . . the excellence of Mr. Coleman's interpretative studies recommends *The Golden Angel* to all students of modern literature."
R. F. Grady, S.J., in *Best Sellers*

"Mr. Coleman is quite justified, however, in stressing Proust's great sensitivity to religious symbols and architecture."
Wallace Fowlie in *The Commonweal*

". . . most convincing and presents us with a new Proust hitherto unknown to critics or students of literature."
Ramón Xirau in *The News*, Mexico, D.F.

"It is the intense physical awareness that we find in the poetry of Gerard Manley Hopkins, whose way to finding God through sensuous things is much the same as Proust's."
William Burford, author of *Man Now*, in *Dallas News*



$3.50

at booksellers or from
COLEY TAYLOR, Inc.
145 East 63rd Street
New York 21

Special

Introductory Offer

15 Issues for $2

The Commonweal
386 Fourth Ave., New York 16, N. Y.

Enclosed is $2. Please send The Commonweal for the next 15 weeks to:

Name . . . . . .

Address . . . . . .

City . . . . . **State** . . . . . .

1/28/55

grant them lies in their position in the hierarchy of studies; an egalitarian approach would reduce them to a level with all other subjects. Indeed, one of the chief vices of modern education has been the unorganized multiplicity of its offerings; and modern secular universities in their movement away from the free elective system are at the same time rejecting "egalitarianism."

Most interesting of all was the criticism of Mr. Dawson for associating the Church with a particular culture, the Western. Unless we feel that history itself has betrayed the Church by associating it with Western culture, we should not blame Mr. Dawson for advocating a program of studies based upon a recognition of historical realities. But if we mean that Mr. Dawson says that Christianity is specifically Western and is bound up with the future of Europe, it would appear that we simply have not read his works dealing with this matter. . . .

Interestingly enough, however, Cardinal Newman would again fall under Mr. McMahon's displeasure much more than Mr. Dawson, for in a long passage from *The Idea of a University,* Newman remarks of Western civilization that "it has a claim to be considered as the representative Society and Civilization of the human race, as its perfect result and limit, in fact;—those portions of the race which do not coalesce with it being left to stand by themselves as anomalies. . . ."

Here Mr. Dawson's own remarks can perhaps best clarify his position. In reply to a letter asking him how his view differed from Cardinal Newman's, he made the following observation (Letter of July 20, 1954):

> "I certainly think that Newman, like most of his contemporaries and predecessors, went much too far in the identification of Western Culture with civilization in the absolute sense. On the other hand I think it is a historical fact that Western Culture has been the dynamic element in the unification of the modern world (in so far as it has been unified) and that it is the only culture that has ever approached the stage of worldwide extension. But the importance that we attach to Christian Culture and to the Christian phases of Western Culture is also due to the fact that as Christians we believe that the Christian Church has a universal mission to all nations and that the Christian faith is the hope of the world.
>
> "However, apart from this, I think it can be proved that as Western Culture is of central importance for world history, so also Christian Culture is of central importance for Western history. We cannot understand, for example, modern American Culture unless we understand the Christian Culture of the past. On the other hand I have never held that Christian Culture is *alone* worthy of our at-

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

tention. All human cultures are worthy of attention, even the cultures of the Eskimos and the Hottentots. But it seems fairly obvious that Christians should give first priority to the study of Christian Culture."

J. J. MULLOY.

North Easton, Mass.

TO the Editors: It is good to see the stimulating discussion of a Christian Culture resumed with the cautionary note sounded by Mr. Joseph McMahon. No objection to Christian Culture as *a* unit of study in a university or elsewhere is registered by Mr. McMahon. And I do not think Mr. Dawson envisions the transformation of universities into centers devoted exclusively or even integrally to the study of Christian Culture.

The colleges and universities of this country will continue to offer opportunities for study and specialization in all areas of knowledge and in various combinations thereof. Some areas will be neglected because of lack of interest, such as Russian and other Slavic area studies in Catholic institutions, and Christian Culture in both Catholic and other educational institutions.

Mr. McMahon finds it "hard to imagine that 'Christian Culture' has existed within the Western tradition without being an integral part of it." Early Christian Culture existed "within" the pagan Roman tradition without being a part of it. With the end of Roman power and influence the whole culture experienced a gradual process of Christianization, that is, it came in more and more ways to reflect Christian values in different segments of culture. Less and less in the modern age, however, is it possible to characterize the Western culture as a Christian culture, although you will find many enclaves or islands or cells where in theory and practice the Christian Culture is evident, *within* but not *of* Western culture. Similarly so throughout the world wherever the seed has been sown and not allowed to wither.

Academic and polemical preoccupation may tend to make us forget that Christian Culture began with Christ and the New Testament, as did the Kingdom of God. It spread rapidly, as we know, under the leadership of the Fathers and the Saints and the Missionaries. Wherever the thought and actions of a group, small or large, reflects the way of life revealed in the New Testament, you have it.

Truly it would be a shame, as Mr. McMahon notes, were all of this stimulating recent discussion of Christian Culture merely to result in another faddish flurry of curriculum innovation with all of the usual appendages and top-heavy academic apparatus. Mr. Dawson's mountain deserves more than a mouse.

JAMES J. BURNS.

for your examination, an innovation in prose composition texts . . .

20 LESSONS IN READING AND WRITING PROSE
DONALD DAVIDSON Vanderbilt University
author of *American Composition and Rhetoric*

Combines and fuses the study of grammar and rhetoric as inseparable elements of effective prose

36 selections from British and American authors, past and present, arranged in 20 "lessons" progressing from simple to complex

exercise material accompanying each selection encourages the student to analyse the grammatical and stylistic devices used and to apply them to his own writing problems

for one-semester courses at the Freshman or Sophomore level, or, with the use of a supplementary text, for a full year's study

COLLEGE DEPARTMENT
CHARLES SCRIBNER'S SONS
597 5th Avenue New York 17

GOD'S ENGINEER
by DANIEL SARGENT
$2.50
". . . . . Biography of a modern professional man, who lived, worked, suffered and died during the chaotic era of the Spanish Civil War. His life is an eloquent challenge to modern Americans."

THE WAY
by MSGR J. M. ESCRIVA
founder of OPUS DEI
$2.25
"A valuable book . . . . . for those who like to **think** before they **act**. . . . And this is something more of us should do more frequently." **Franciscan Message**
order from your local bookstore or
SCEPTER PRESS 5544 woodlawn chicago

For Aid in Guiding Children's Reading
The Commonweal's
CHILDREN'S BOOK NUMBER
November 19, 1954
Introductory Article and 81 Reviews by
Claire Huchet Bishop
25¢ including mailing cost
The Commonweal, 386 Fourth Ave., New York 16, N. Y.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Building a Bridge Between Dream and Reality

THE COLLECTED POEMS OF EDITH SITWELL. Vanguard. $6.50.

By ANNE FREMANTLE

DAME Edith Sitwell is not only the dean of living English poets. She is also the first major English poet who is a woman; for Emily Dickinson was an American, and Emily Bronte was a mystic who wrote in verse. So when she prefaces this splendid edition of her collected poems with thirty-five pages of what she most modestly calls "some notes on my own poetry," she establishes herself, as she herself points out, as a successor in this age of Sir Philip Sidney with his *Apologie for Poetry* (1580), and Thomas Campion with his *Observations on the Art of English Poetry* (1602). And also of Coleridge and so many others. For "in every age," as Dame Edith points out, "we find poets discussing the problems of poetry, defending their verses and giving reasons for innovations."

But Dame Edith's "notes" are not only interesting because of their place in the great sequence of English apologias for poetry which has the greatest single sustained tradition of any form of art in all the world. They are also intrinsically important, for the poet, like the philosopher, is continually concerned with language, and with the fundamental relation of thoughts, words and sentences, and "that to which they refer, or mean." As Bertrand Russell pointed out (in his preface to Ludwig Wittgenstein's *Tractatus Logico-Philosophicus*), there are various problems as regards language: the problem of what actually occurs in our mind when we use language with the intention of meaning something by it; the problem of using sentences to convey truth; and, finally, "what relation must one fact (such as a sentence) have to another in order to be *capable* of being a symbol for that other?"

Dame Edith shows how she has dealt in turn with all these problems, as she has herself encountered them; and she begins with her definition of terms. Rhythm, she insists, "is one of the principal translators between dream and reality. Rhythm, might be described as, to the world of sound, what light is to the world of sight." So Dame Edith's first concern, when she began to write poetry, was to "revivify rhythmic patterns." For a change was necessary in the "direction, imagery and rhythms in poetry" owing to the flaccidity, the "verbal deadness, the dead and expected patterns." The rhythm in a poem must always be created anew for that poem, and for it alone; it can never come out of a can, nor even (as some contemporary poets seem to think) out of the deep freeze. A poet cannot, like a dress designer, go back to Anglo-Saxon or to Icelandic, for rhythmic patterns, borrowing here a key-motif, or there a knot, here a brooch and there a shoe-tie.

Dame Edith patiently, and tidily, as though she were taking a friend around her garden and showing how she made the daphne grow and what she did for the cotoneaster, shows how, for example, in "Facade," the poems are *"abstract* poems, that is, patterns in sound." She adds that some of them are "virtuoso exercises in technique of an extreme difficulty"; experiments also in texture, for she changed sometimes only one consonant or labial to alter a whole mood. She quotes Henri Poincaré: "the accident of a rhyme can call forth a system." (Sometimes too it can be a real accident—as the printer using lower case in Ronsard's "rose, elle a vecut ce que vivent les roses"—which turned a commonplace compliment into one of the loveliest lines in French.)

And Dame Edith never loses sight—not even in her apparently gay "spiv" poems that she likens to butterflies—of the "correspondences" whereby, as Swedenborg said, human beings may speak with angels. Always she tries technically to come to a "vital language—each word possessing an infinite power of germination"; she seeks always William Blake's "hard and bounding line." And, spiritually, she would in every poem "give holiness to each common day" and "speak for a moment with all men of their other lives," All her poems she declares are "hymns of praise to the glory of life."

Heinrich Heine, the German Jewish poet, in one of his loveliest lyrics, tells a small child who twits him by saying that the sneer on his lips doesn't come from praying and that she doesn't think he really believes in God, how from the beginning he believed in God the Father, who watched over us, great and good; then as he grew, he came to believe in the Savior, and the Redemption, and only as a grown man did he arrive at an understanding of the Holy Ghost, who rides with His thousand warriors. Dame Edith too, seems in the long sequence of her poetry, to have traveled from the child's wonder that the "hum of a gnat, can usher in Eternity" to the moving maternity of "A Mother to Her Dead Child," and the appalling prescience of the "Gold Coast Customs":

> . . . a fashionable God that lived not
> Ever, but still has bones to rot

After that, she wrote no poetry for several years. And when she began again, after a year of war, all her poetry was Christocentric: "I wrote of the sufferings of Christ, the Starved Man hung upon the Cross, the God of the Poor Man, who bears in His Heart all wounds." And now, she notes "my time of experiments was done." What his marriage did for W. B Yeats, the horror of war did for Dame Edith; the experience of reality, no longer perceived or worshipped as transcendent, but suffered as immanent, gave a whole new dimension to her poetry.

Now, when she wrote:

> Dark as the world of man, black as our loss
> Blind as the nineteen hundred

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LA SALLE Military Academy

America's Foremost Catholic Military School, Senior R.O.T.C. Under the direction of the Christian Brothers, unusual opportunities are offered for intellectual, moral, physical training and spiritual development. Accredited preparation for leading colleges in an atmosphere of Christian culture and refinement. Small classes. Grades 8-12. Beautiful 170-acre campus with all athletic facilities. 72nd year. 50 miles from New York City. Visitors welcome. For catalog, write:

Registrar, Box W
Oakdale, Long Island, N. Y.

Classified

★ RATES, payable in advance: 12½c a word (8 words, $1) 12 words minimum. Centered lines 85c each. Discounts: 5% for 3 times, 10% for 7 times, 15% for 13 times.

IRISH BOOKS AND GIFTS

★ Books, Linens, Gifts, *Catalogs*.
IRISH INDUSTRIES DEPOT, INC.
870 Lexington Ave. (near 65th), New York

CHESTERTON AND BELLOC

★ Chesterton and Belloc Books
200 titles. Free Catalogue.
Andrew Prosser, 3118 N. Keating Ave.
Chicago 41, Illinois

STATUES

★ST. BENEDICT STUDIO
Westport, Connecticut
Every kind of religious statue done by hand, reasonable.

REPRESENTATIVES WANTED

★ Young, apostolic card firm seeking representatives to introduce distinguished greeting cards to better gift and religious shops, Eastern, Midwestern, Mountain States. Liberal commission. Experience optional. Religious reference, please. Address Mrs. Solano, Box 411, Santa Barbara, Calif.

POSITION WANTED

★ Modern language professor, convert, M.A., 12 years college experience, desires position Catholic college. Excellent references. Box 1217, THE COMMONWEAL.

and forty nails
Upon the Cross

the reader can feel, under the words, the beat of "I was there, I was there, I was there"—or rather, *I am there*.

And, like some Sibyl, she is also burnt by the fires to come, a prophetess:

Said the Sun to the moon—
"When you are but a lonely white crone
And I, a dead King in my golden armor somewhere in a dark wood
Remember only this of our hopeless love:
That never till Time is done
Will the fire of the heart and the fire of the mind be one

In her last, post-Hiroshima poems, she has come to find "all truths waiting in all things" as Walt Whitman put it. And her poetry has become simple, incandescent:

As I lay in my love's low bed
That is the primal day
From which the night and day arise
My love said 'It is day.'

And, in the concluding verse of the whole collection she writes:

If every grain of my dust should be a Satan
If every atom of my heart were Lucifer
If every drop of my blood were an Abaddon
—Yet should I love.

In logic, as Wittgenstein pointed out, process and result are equivalent, and there are therefore no surprises. To arrive there is a long journey. But it would seem that for Dame Edith, as for some other earlier travelers,

Finding the place; it was
(you may say) satisfactory.

Is You Is?

ALL MEN ARE MORTAL. By Simone de Beauvoir. World. $5.

By FRANK GETLEIN

ON page 6 of Mme. de Beauvoir's new novel, its heroine, Regina, reflects in company: "When people are living . . . I feel as if

Highlights of man's thought in medieval Christendom

THE Age OF Belief

Selections from the great medieval philosophers, edited with interpretive commentary by

Anne Fremantle
contributing editor of
The Commonweal

THE GREAT AGES OF WESTERN PHILOSOPHY SERIES

$2.75 —— H.M.Co.

2ND EDITION

Cosmology

An Introduction to the Thomistic Philosophy of Nature by Kenneth Dougherty

USED IN 33 COLLEGES

- A complex subject is unified according to the Four Causes of Aristotle.
- Presented in a concise and facile style.
- Replete with illustrations from common experience and modern science. Especially adapted to the American college student.

$3.00 per copy

GRAYMOOR PRESS PEEKSKILL, N. Y.

Coming February 25
CATHOLIC BOOK WEEK ISSUE of The Commonweal

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MISSALS

America's Finest! . . .

St. Joseph Missals

NEW—COMPLETE Missals to Pray the Mass. Large Type—Simplified—Full Colored Illustrations.

DAILY MISSAL (Ask for No. 810)—
Cloth $3.75
Imit. Leather $6.50
Leather $8.00
SUNDAY MISSAL (Ask for No. 820)—
Paper $1.25
Cloth $2.50
Leather $4.00

CATHOLIC BOOK PUBL. CO., N. Y.

The Saint Andrew Daily Missal

Three editions.

Large ..... $7.00 and up
Regular ..... $3.75 and up
Four-Volume ..... $6.25 and up

See them at your local Catholic book or church goods dealer.

THE E.M. LOHMANN COMPANY
413-417 Sibley St. St. Paul 1, Minn.

The Latin-English Missal

Scripture in MONSIGNOR KNOX'S translations. All other Mass prayers also newly translated by FATHER J. O'CONNELL and H. P. R. FINBERG.

Black leather, red edges $10
Leather, gold edges $12
Morocco $15
White leather, silk lining, gold edges $18
Sealskin $25

SHEED & WARD
New York 3

At Catholic Book Stores

someone were twisting a knife in me." On page 7, on first catching sight of the hero, Fosca, she reflects: "I envy him . . . he doesn't know that other people exist." On page 8, "she had a sudden desire . . . to exist for him." Failing to make much of an initial impression, she asks herself: "Is it possible that I don't exist?"

By page 11 Regina has done a dirty turn to a fellow-actress and sums it up as: "I proved to Florence that I exist."

By page 26, she is beginning an affair with Fosca and has just learned that he not only exists, he exists forever, having foolishly downed a bottle of the golden elixir of eternal life some six hundred years earlier, when he was a lad of thirty. From hanging around with Regina, he has lost his thirteenth century certainty and is beginning to sound like any bar-fly at the Two Maggots Cafe: "You begin to live again," he complains, "knowing that you don't really exist. Endlessly." She protests: "But you do exist." She's not fooling him a minute: "I exist for you at this moment," he distinguishes, "but do *you* really exist?" It's the old question, is you is or is you ain't?

Well, they bat it back and forth for another thirty or forty pages. Regina alternates a kind of minimal Couéism, ("I do exist! . . . I exist.") with subtle schemes to exist—to *really* exist, that is: anyone can just exist, the thing is *to exist*. To this end she smokes a cigar and vomits and she gets drunk, but she always wakes up not entirely existing. She destroys her theatrical career in one blow and then: "She existed . . . She was burning, existing." Living it up, you might say. But it doesn't work and she fastens on poor old Fosca, the more or less living relic, with the thought that if she can impress herself deeply enough on him she'll exist in his memory when generations yet unborn are moldering in their graves.

Summoning up all her feminine wiles—which consist mostly of one appropriately French kiss—Regina knocks off the old boy like a sitting duck and they savor existence together. Fatally restless, however,

Book Stores

WHEELING, W. VA.
HARRY D. CORCORAN CO.
"every religious article mfr'd."
TWO STORES
CHARLESTON & WHEELING, W. VA.
P. O. BOX 647, WHEELING, W. VA.

WESTMINSTER, MD.
For the Best Catholic Books
THE NEWMAN BOOKSHOP
Westminster, Maryland

WASHINGTON, D. C.
W. J. GALLERY & CO.
Catholic Books
718 11th ST., NORTHWEST

NEW YORK, N. Y.
THE GUILD BOOK SHOP
117 E. 57th St., N.Y. 22—PLaza 3-0225
Crucifixes and Statues by modern artists
Exceptional stock of Catholic Books
Cards for all occasions. Catalog on request.

COLUMBUS, O.
Cathedral Bookshop
and
Catholic Information Center
205 EAST BROAD STREET
(Opposite Cathedral Square)
COLUMBUS 15, OHIO

ST. LOUIS, MO.
B. HERDER BOOK CO.
Two Stores
15 AND 17 SOUTH BROADWAY
1007 OLIVE STREET
ST. LOUIS, MISSOURI

LANSING, MICH.
The Rosary
BOOK & GIFT SHOPPE
515 W. Ionia Street
Lansing 15, Michigan

CHICAGO, ILL.
The Thomas More Association
Publishers of BOOKS ON TRIAL
Complete Book Service
For Individuals and Libraries
210 WEST MADISON ST.
CHICAGO 6, ILL.

ST. PAUL, MINN.
THE E. M. LOHMANN CO.
413-417 Sibley St. St. Paul 1, Minn.
Phone: CEdar 6888-6889

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Regina presses him to tell her his story and that is the main part of the book.

Actually, *All Men are Mortal,* once you extract the philosophy (see above), is a very long, very superficial, very dull historical romance, made longer, duller and more superficial by the regular inclusion of significant observations. Mme. de Beauvoir takes no chances of anyone's missing the point. If the meaning of a historical episode isn't clear to you, or if you haven't been paying attention, all you have to do is wait. At the end of every epoch, Fosca, the lantern-slide lecturer, turns up the lights, leans on the lectern and muses at length on the futility of it all.

Starting out as the prince of an Italian city-state, Fosca has spent a good part of history leaping from one rising market to another, like a long-lived financial wizard moving from whales to rails to oil to Florida building lots. He tried for paradise in the city-state, in Machiavelli's idea of a United Italy, in Charles V's New Christendom, in the noble savagery of the new world, in voyages and discoveries, in love, in science, finally in a rather confused series of nineteenth century revolutions, and everything failed.

Readers of historical romances are presumably used to having characters get raised and lowered and moved about to fit in with the author's historical and amatory scheme. It is Mme. de Beauvoir's distinction that the reader feels she's doing the same thing with the actual events of modern history.

As for the philosophy, its trouble is that it doesn't really exist; it's inserted, just as a point of color or a touch of whimsy is put into a room by a fashionable decorator. Taken seriously, it appalls, principally because Isaias said it all so much more forcefully in a handful of verses, and Isaias knew damn well he existed.

REVIEWERS

Anne Fremantle is a contributing editor of The Commonweal.

Frank Getlein writes frequently for *Today*, The Commonweal, and other magazines.

Colleges and Schools

NEW YORK

Nazareth College

Rochester 18, N. Y. Conducted by Sisters of St. Joseph. B.A. and B.S. Degrees. Liberal Arts — Science — Education — Art — Music — Speech and Dramatics — Secretarial Science — Social Service — Nursing — Medical Technology.

NEW JERSEY

Georgian Court College

Four-year course leading to B.A. and B.S. degrees provides a solid background of general culture and special training in one particular field. Well-integrated program in Liberal Arts, Fine Arts, Science, Music, Home Economics, Business Administration. Teacher Training. Fully accredited. Address Secretary. Lakewood, N. J.

INDIANA

Saint Mary's College Notre Dame

Graduate School of Sacred Theology. For Sisters and Lay-women. Distinguished faculty of Religious and Lay Professors. Saint Mary's College, Box 11, Notre Dame, Indiana.

ALABAMA

Sacred Heart Junior College

For Women. Conducted by the Sisters of Saint Benedict. Only Catholic college for women in Alabama. Regular courses in arts and sciences, secretarial training, home economics, leading to the A.A. degree and preparatory to the B.A. and B.S. degrees. Combines the recreational facilities of the suburban area with the educational and cultural advantages of Birmingham and Nashville. For further information address the Dean. Cullman, Alabama.

KANSAS

St. Benedict's College

Atchison, Kansas. A Catholic College for men conducted by the Benedictine Fathers. A Liberal Arts College, accredited by the North Central Association. Located fifty miles north-west of Kansas City, Missouri, on the Missouri River. Address Registrar for information.

COLORADO

The Abbey School

Canon City, Colorado. Conducted by Benedictine Priests of Holy Cross Abbey. College Preparatory. Thorough training for Catholic leadership. High scholastic standing. Complete program of athletics, swimming, horseback riding. Address the Headmaster. (Also conduct the Holy Cross Camp for boys, 8-14.)

RHODE ISLAND

Portsmouth Priory School

Portsmouth, Rhode Island, 23 miles from Providence, 8 miles from Newport, on inland waters of Narragansett Bay. Conducted by American Monks of the English Benedictine Congregation, assisted by Lay Masters. Five forms, 8th grade and four years of high school. Standard Preparatory Course for all colleges and technical schools. Added opportunities in Mathematics and Languages. College Board Examination. Full facilities for athletics including sailing. Address the Secretary.

DELAWARE

Archmere Academy

Accredited boys' preparatory school under Norbertine Canons. High school only. Resident and day students. Small classes, limited enrollment. Magnificent main building set in spacious 48-acre campus overlooking the Delaware River. Public speaking, music, social activities. Moral and spiritual guidance. Located at Claymont, Delaware, 21 miles south of Philadelphia. Complete sports program, well equipped gymnasium and athletic fields. Catalog. Very Reverend Headmaster, Box 67-H, Claymont, Del.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

See
both coasts of
South America
when you

You'll see this statue of Christ, high on the top of Rio's Corcovado

VISIT RIO

Typical inclusive pilgrimages to the EUCHARISTIC CONGRESS and on 'round South America

23-day Air Pilgrimage from Miami, **$1,450**
leaves July 3 and 16

27-day Air Pilgrimage from Los Angeles, **$1,626.50**
leaves June 30

32-day Air Pilgrimage from Philadelphia, **$1,575**
leaves July 10

Typical itinerary: Puerto Rico, Trinidad, Rio, São Paulo, Montevideo, Buenos Aires, Santiago, Lima, Panama. Included are fine hotel rooms, many meals, transfers, local sight-seeing. All flights via Pan American and Panagra. Ask for Pilgrimage #717.

For the International Eucharistic Congress, July 19-24—explore an additional 7 countries for only a few dollars more!

- Choose thrifty tourist service, and you'll fly Pan American's East Coast *Rainbow* from the U.S.A. to Rio and on to Buenos Aires. Come home by *El Pacifico* from "B.A." to Panama via Panagra's West Coast route—continuing to the U. S. over PAA's route.
- For super-deluxe service, choose *The President* on the East Coast and *El InterAmericano* on the West. Both offer bed-wide berths at small extra cost.
- You can finance your trip with the new, original Pan Am "Pay-Later" Plan. Pay 10% down and the balance in up to 20 easy installments.

Fly **PANAGRA** and **PAN AMERICAN**

PAN AMERICAN-GRACE AIRWAYS

PAN AMERICAN WORLD AIRWAYS

11

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED